TET #1
Written by Paul Allor, for Paul Tucker
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CHARACTERS

EUGENE An American, born in 1941, making him 26 during the Battle of Hue. Eugene speaks Vietnamese fluently, making him a valuable asset to the Marines. He’s lean and handsome, and already pretty wrecked by battle when we meet him. In the 1984 scenes, he's 43, still in decent shape, but not quite as lean. He walks with a cane and a heavy limp, and his leg hurts all the time.

HA The love of Eugene’s life is a Vietnamese woman, who starts off the story seemingly naïve and optimistic (because we’re seeing her through Eugene’s eyes), around 20. In 1984 she's 36 and her experiences have changed her. Throughout the story, we learn that she’s not nearly as naïve as she first appeared.

BAO A Vietnamese police inspector, who is 50 when our story opens. He's a small guy, slight even by Vietnamese standards, but tough as hell. In 1984 he's 66 but hasn't lost a step.

CHIP Super-handsome all-American Marine. An intelligence officer with swagger and style and a big secret.

MINH A Vietnamese boy who's 10 during the war, and 26 in the 1980s scenes (the same age that Eugene is in the beginning).

<u>PAGE ONE – THREE PANELS</u>

PANEL ONE

Close on EUGENE, his face covered in dirt and blood, in anguish. We can't see this yet, but he's hiding underneath the body of a dead Marine.

1. CAPTION: I've never liked telling war stories.

PANEL TWO

A bit wider. We can see Eugene pushing a dead body off himself.

2. CAPTION: Some men love to tell them. Hell, some men **<u>need</u>** to. They need to convince themselves that the war is over.

3. CAPTION: But I'm not one of them.

PANEL THREE

Much wider. We see that Eugene is on his knees, surrounded by dead Marines. His face is locked in horror – he's trying not to scream.

4. CAPTION: My first months in Vietnam were not pleasant.

5. CAPTION: That's all you need to know.

<u>PAGE TWO – SPLASH PAGE</u>

PANEL ONE
Eugene and CHIP are walking down a crowded, bustling street in Hue City, talking to each other. The crowd is mostly Vietnamese – Eugene and Chip's positions let them go places most Marines don't. Eugene has a shoulder bag.

1. FLOATING CAP: Hue City, Vietnam
1968

2. CAPTION: After what happened, I was reassigned to Hue City, as a translator and a liaison to the city government.

3. CAPTION: I liked it there. I had friends. I had a routine.

4. CAPTION: In spite of everything, it felt… **<u>normal</u>**.

5: CAPTION: So normal it almost hurt.

PAGE THREE – SIX PANELS

PANEL ONE
MINH, a ten-year-old boy, is manning a small food cart. He looks over at Eugene, shouting. Eugene holds a hand up to Chip.

1. MINH: <Hey! Hey, Eugene!>

PANEL TWO
Eugene walks over to Minh, smiling. He's already reaching into his shoulder bag. Chip trails slightly behind him. Minh is Eugene's friend, but not Chip's. If we see Chip in the background of these panels, he looks a bit bored – gazing off, down the street.

2. MINH: <You have something for me?>

PANEL THREE
Eugene is pulling a c-ration out of his bag.

3. EUGENE: <Of course.>

PANEL FOUR
Eugene is handing Minh the c-ration.

4. MINH: <What is it today?>

5. EUGENE: <Ham and beans. Mostly beans, if we're being honest.>

PANEL FIVE
Minh smiles, wide-eyed and innocent.

6. MINH: <Is it good?>

PANEL SIX
Eugene grimaces, as he takes a bottle of coke, and a small rice dish (in a paper container) from Minh.

7. EUGENE: <It's **terrible**, Minh.>

8. EUGENE: <You'll love it.>

<u>PAGE FOUR – FIVE PANELS</u>

PANEL ONE
Eugene and Chip are passing by a Hue City brothel, across the street. One of the ladies is waving at them. Eugene still has his food, and is eating as he walks.

PANEL TWO
Chip smiles, waving back. Eugene looks bemused.

1. EUGENE: I'm guessing this is your stop?

PANEL THREE
Eugene is looking askance at the women.

2. EUGENE: Just try not to fall in love, alright?

3. CHIP: Are you kidding, Eugene?

PANEL FOUR
Chip smiles, shrugging.

4. CHIP: I like to fall in love with **<u>every</u>** woman I meet.

5. CHIP: It makes life more interesting.

PANEL FIVE
Eugene is continuing down the street – he's holding the Coke bottle up, like a salute, and is talking to Chip over his shoulder.

6. EUGENE: Then have a very interesting time, my friend.

<u>PAGE FIVE – FIVE PANELS</u>

PANEL ONE
Outside Ha's run-down apartment building, on a tree-lined residential street in Hue City.

PANEL TWO
Inside Ha's bedroom. Eugene and Ha are in bed, wrapped around each other, post-coitus.

1. EUGENE: <Have you thought any more about our -- our last conversation?>

2. HA: <How could I think of anything else?>

3. EUGENE: <Heh. Well, that's good to hear. I was afraid I might be the only one.>

PANEL THREE
Ha is sitting up in bed, reaching down to a robe on the floor. Eugene is propped up on one arm, behind her.

4. EUGENE: <We don't have to wait, you know. I could grab a chaplain, and-->

5. HA: <Don't be ridiculous.>

PANEL FOUR
Ha is pulling on her robe.

6. HA: <We're going to be married in America. After all of this. **<u>Away</u>** from all of this.>

PANEL FIVE
Ha is standing in her robe, smiling beatifically – picturing the scene in her mind's eye. Behind her, Eugene is grinning like a child on his birthday.

7. HA: <I'll wear a white dress, like an American girl. And I'll eat more cake than I ever have in my life.>

<u>PAGE SIX – SIX PANELS</u>

PANEL ONE
Ha spins around, facing Eugene. Her eyes are wide and excited, as she presses him for more details trying to imagine the scene.

1. HA: <There will be birds. And musicians. And the **<u>biggest</u>** church in...>

PANEL TWO
Ha hesitates.

2. HA: <What city are you from?>

PANEL TWO
Eugene is pulling on his pants, now, not really thinking much about it.

3. EUGENE: <Marion, Indiana.>

4. HA: <Marion... my new home.>

PANEL THREE
Eugene looks over at her, horrified at this thought.

5. EUGENE: <Oh, **<u>God,</u>** no. When you get away from a place like that, you don't move back.>

6. EUGENE: <We'll live in… I don't know. San Francisco. Manhattan. New Orleans. Somewhere exciting. We'll find the best place.>

PANEL FOUR
Ha looks over at him, excited at the thought of discovering America.

7. HA: <You'll take me to all these exciting places.>

PANEL FIVE
Eugene reaches up, holding Ha's hand.

8. EUGENE: <I'll take you **<u>everywhere</u>**.>

9. CAPTION: And I believed it.

10. CAPTION: But I was just rattling off names. Places I'd heard of but never been. Truth was, I had never set foot outside of Indiana until the age of eighteen. I had only been where the Marine Corps sent me.

11. CAPTION: But when she looked at me…

PANEL SIX
On Ha, smiling sweetly; gorgeous. Looking at her, we should feel what Eugene feels.

12. CAPTION: She saw the man I wanted to be.

PAGE SEVEN – FIVE PANELS

PANEL ONE
Eugene and Ha (fully dressed) are on a tiny apartment balcony. Sitting in chairs, drinking. It all looks very domestic.

PANEL TWO
Eugene looks over at Ha. From this angle, we see beyond them to an OLD LADY on the next balcony. She's ostensibly watering her plants, but is looking over at Eugene and Ha.

1. EUGENE: <Your neighbors are always so interested in me.>

2. HA: <No secrets in Hue City.>

3. EUGENE: <Do you honestly expect me to believe that?>

4. HA: <I have no control over your belief system.>

5. EUGENE: <Well… that is true.>

PANEL THREE
Eugene looks in the other direction, frowning at a sound we can't hear. Ha looks bemused.

6. EUGENE: <Listen to those damned fireworks. They're driving my crazy. I keep jumping at imaginary snipers.>

7. HA: <And Tet doesn't truly start until tomorrow. Then people will **really** start to celebrate.>

PANEL FOUR
Ha looks down, thinking about her future. Now it's Eugene's turn to look bemused.

8. HA: <I just realized this may be my last Tết Nguyên Đán. My God, I'm going to miss it.>

9. HA: <I wonder how long it will take me to become an American? To feel truly at home in a country where everyone is rich and happy. Where there's so very little pain.>

PANEL FIVE
Eugene smiles sadly.

10. EUGENE: <If that's what you think of America, you may be in for some disappointment.>

11. CAPTION: But deep down… I agreed with her. The war would end. And there would be a lifetime of happiness, waiting for us back home.

12. CAPTION: I couldn’t wait.

PAGE EIGHT – FIVE PANELS

Paul, these next four pages move at a very, ahem, "deliberate" pace. Very moment-to-moment, somewhat drawn out. It's intended to show how different the pace of Eugene's life is in our 1984 scenes – how boring and pedestrian his life is, and how broken down he is.

PANEL ONE
Establishing shot of a city streetscape in the American Midwest – most prominent is a rundown, two-story apartment building. A mailman is walking down the sidewalk.

1. FLOATING CAP: Marion, Indiana
1984

PANEL TWO
In a second-story apartment, Eugene sits at a tiny table, hunched over and peering out the window. He's in his early forties, but seems older – life has beaten him down.

The apartment is a mess, clothes all over the floor, fast-food containers scattered about. A cane is hanging off the table next to Eugene.

PANEL THREE
From Eugene's point-of-view, out the window. We see the mailman turning towards the apartment building.

PANEL FOUR
So Eugene grabs his cane.

PANEL FIVE
Out in the hallway, Eugene is making his way down the stairs, holding on tight to the bannister, cane in his other hand. Even with this support, he's grimacing in pain. Dude clearly shouldn't be living on the second floor, but he's a tough bastard who doesn't want to admit to any weakness.

<u>PAGE NINE – FIVE PANELS</u>

PANEL ONE
Eugene gets to the bottom of the stairs just as the mailman arrives. Eugene looks a little winded. The mailman is reaching into his bag.

1. MAILMAN: Oh! Hey there, Gene.

2. EUGENE: **<u>Eu</u>**gene.

PANEL TWO
The mailman is handing over two envelopes.

3. MAILMAN: Right. Sorry, sir.

PANEL THREE
Eugene starts to turn away, but the mailman is talking to him – and looking uncomfortable about what he's saying.

4. MAILMAN: Hey, you know -- every month you hustle down here to get your, uh, your check.

5. EUGENE: Yeah? And?

6. MAILMAN: Well, that's just -- that's a long flight of stairs, with your leg. If you'd like, I can start, uh, taking it up there. Slide it under your door.

PANEL FOUR
Eugene puts on a tight, fake-looking smile.

7. EUGENE: No. No, that's alright.

PANEL FIVE
The mailman starts to walk away, smiling and waving.

8. MAILMAN: Okay. But let me know if you change your mind!

PAGE TEN – SIX PANELS

PANEL ONE
As the mailman walks away (out of earshot), Eugene's smile fades.

1. EUGENE: Fucking asshole.

PANEL TWO
Eugene is working his way back up the stairs, slowly.

PANEL THREE
He stops, bent over, catching his breath.

PANEL FOUR
He starts walking up the stairs again--

PANEL FIVE
But then slumps down, resting on the stairs and looking down at the two envelopes, still in his hand.

PANEL SIX
From Eugene's POV, looking down at the envelopes in his hand. One has a Vietnamese stamp. Below that, we see the top of his Veteran's Administration disability payment.

<u>PAGE ELEVEN – FIVE PANELS</u>

PANEL ONE
Eugene rips open the top envelope, frowning.

PANEL TWO
He reads the letter, stone-faced.

PANEL THREE
Then crumples it into a ball--

PANEL FOUR
And throws it angrily down the stairs.

1. CAPTION: Like I said… I've never liked telling war stories.

PANEL FIVE
He sits there, on the steps, his head resting against the wall. Anguished. Thinking things through.

2. CAPTION: Because they're never really over.

PAGE TWELVE – FIVE PANELS

PANEL ONE
Back to 1968. Eugene sits in a tiny lobby in the MACV compound; outside a Colonel's office. BAO, a fifty-year-old Vietnamese policeman, is sitting across from him, looking right at Eugene.

PANEL TWO
A straight-on shot of Bao – he's frowning, staring at Eugene intensely.

PANEL THREE
Eugene looks at him, unsettled. While behind him, a CAPTAIN appears in the office doorway, holding a manila folder.

1. CAPTAIN: Lieutenant Smith?

PANEL FOUR
Eugene is in the Colonel's office. The Captain stands next to him, and the COLONEL sits behind his desk. Eugene stands at parade rest.

2. COLONEL: Lieutenant. There's been a death.

3. EUGENE: Sir… we're in a war zone, sir. My understanding is that there have been several thousand deaths.

PANEL FIVE
The Captain has the folder open, and is tossing a photo onto the desk, while the Colonel speaks.

4. COLONEL: Not like this.

PAGE THIRTEEN – FIVE PANELS

PANEL ONE
On the photo. Chip and LO CADEO, a handsome Vietnamese man in his late thirties, lie dead in an alley – their throats slit.

PANEL TWO
Eugene looks down at this, crestfallen. The Colonel looks confused.

1. EUGENE: Chip.

2. COLONEL: Chip?

PANEL THREE
The Captain looks over, explaining. The Colonel looks annoyed.

3. CAPTAIN: Charles Lindsay. The intelligence officer. His nickname was--

4. COLONEL: Chip. Right. I get it.

5. COLONEL: And the other man is Lo Cadeo. A high-ranking Hue City official.

5. COLONEL: The murder investigation has already begun, under the Republic of Vietnam's jurisdiction. But given Captain Lindsay's line of work, we want an American attached to the investigation.

PANEL FOUR
Eugene looks askance at this. He's not fond of this assignment.

6. COLONEL: You'll be working with Inspector Nguyễn Bao, with the National Police.

7. EUGENE: The fellow who was eyefucking me in the lobby, Sir?

PANEL FIVE
In the outer room – on Bao, listening to this.

8. COLONEL (OP): One and the same.

<u>PAGE FOURTEEN – FIVE PANELS</u>

PANEL ONE
The streets of Hue City. Bao and Eugene are walking together. Eugene is looking over at Bao, who's looking straight ahead, storming forward.

1. EUGENE: <You're a pretty fast walker, huh?>

PANEL TWO
Bao stops, and looks over at Eugene. Eugene looks confused.

2. BAO: <I was **<u>appraising</u>** you.>

3. EUGENE: <What?>

4. BAO: <Trying to figure out why you were worth delaying my investigation. Wasting precious time.>

5. BAO: <**<u>Appraising</u>**. Not…>

PANEL THREE
Tight on Bao, as he spits out this American phrase, grimacing.

6. BAO: Eye fooking.

PANEL FOUR
Eugene smiles just slightly, realizing that he's going to like this guy.

7. EUGENE: <Well. I'm glad we got that straightened out.>

PANEL FIVE
Eugene looks a bit awkward, as he tells Bao that they ought to pay a visit to a local brothel.

8. EUGENE: <Listen, Bao… I know this is your show, but I might be able to help us out with Charles Lindsay's last-known whereabouts...>

PAGE FIFTEEN – FIVE PANELS

PANEL ONE
In front of the brothel from page four. The women are gathered around, looking at a picture Eugene is holding up (Bao is next to him).

PANEL TWO
One of the prostitutes is frowning.

1. PROSTITUTE: <No. He's never been here.>

PANEL THREE
Bao frowns. The prostitute shrugs her shoulders.

2. BAO: <This is a serious matter. No punishment will come to you. So if you want to change your story-->

3. PROSTITUTE: <He's never been here! Nothing I can do to change that.>

PANEL FOUR
Eugene is pointing to the picture, annoyed. Bao looks over at him.

4. EUGENE: <This man was a regular customer. I've seen him come in here. I saw him come in **yesterday**. Before his death.>

5. BAO: <You saw him actually **enter** the building?>

PANEL FIVE
On Eugene, as he thinks about this – and realizes Bao has a point.

PANEL SIX
On the prostitute, as she realizes that Eugene realizes it. She's smirking.

6. PROSTITUTE: <It is as I said it is.>

PAGE SIXTEEN – SIX PANELS

PANEL ONE
Bao and Eugene walk down the street, past Minh's food cart. Eugene ignores him.

1. MINH: Eugene!

PANEL TWO
On Minh – he looks like he's trying to decide whether to shout out again.

PANEL THREE
In a government building. Bao and Eugene are standing at a counter, and a woman – Lo's secretary – is shoving an appointment book across to them.

2. CAPTION: After the brothel, it was pretty much Bao's show.

3. SECRETARY: <Every appointment. Six months back.>

4. SECRETARY: <Let me know if you need more.>

PANEL FOUR
Bao sits at a table, poring through the appointment book, nearly at the end. Eugene sits across from him – looking a little bored.

5. CAPTION: That seemed fair. He was a skilled detective with two decades of experience under his belt. I was a Marine who was tagging along because I happened to speak the language.

6. BAO: <This… this is bad.>

7. EUGENE: <What's bad?>

PANEL FIVE
Bao looks across the table at Eugene.

8. BAO: <My department -- we're investigating Communist agents in Hue City government. Spies.>

9. BAO: <We have suspects. We're on the verge of making arrests.>

10. BAO: < Lo Cadeo has been meeting with **several** of those suspects.>

PANEL SIX
On Bao.

11. BAO: <Enough of them that it can't be a coincidence.>

PAGE SEVENTEEN – FIVE PANELS

PANEL ONE
Eugene leans across the table, trying to understand this.

1. EUGENE: <You're saying Lo Cadeo was a spy.>

2. BAO: <I'm saying it can't be a coincidence. And that's all I'm saying.>

PANEL TWO
Eugene has a finger on the appointment book.

3. EUGENE: <Is Chip in here?>

4. BAO: <No.>

5. EUGENE: <But if Lo Cadeo was meeting with military intelligence – maybe he was a double-agent? Maybe-->

6. BAO: <Maybe a lot of things. Our task is to find out. Not **guess**.>

PANEL THREE
Eugene and Bao are walking up to a tiny Hue City home. Lo Cadeo's NEIGHBOR, an elderly woman, sits outside, smoking.

7. CAPTION: We tried to find out if Chip and Lo were meeting elsewhere. American intelligence was stonewalling Bao. But we took Chip's picture to restaurants and bars Lo frequented. To his colleagues. No help. Until we talked to his neighbors.

8. NEIGHBOR: <You've come to ask about the dead American?>

PANEL FOUR
Bao looks surprised at this. He didn't expect it to be so easy.

9. BAO: <Please say that again?>

10. NEIGHBOR: < People say Lo was killed with the American. The one who was always over here, sneaking in as though no one could see.>

PANEL FIVE
The neighbor waves her hand dismissively – cigarette still in it.

11. NEIGHBOR: <Everyone thinks they're getting away with something.>

12. NEIGHBOR: <But no one ever is.>

PAGE EIGHTEEN – SIX PANELS

PANEL ONE
Establishing shot – outside a bar, in the MACV compound.

1. CAPTION: Bao brought her in. Grilled her for hours. But she couldn't tell us more than she did in those first ten seconds.

2. CAPTION: By the time he let her go, it was deep into the night. I thought we were done, but Bao had me take him to the Marines' watering hole, in the MACV compound.

PANEL TWO
In a bar. Bao and Eugene are talking to two Marines (Eugene translating).

4. CAPTION: He was a machine. We'd been working non-stop for 18 hours, and he showed no sign of slowing down.

5. CAPTION: Until she showed up.

PANEL THREE
Bao looks over at something off-panel – surprised.

6. BAO: <Quang Ha!>

PANEL FOUR
Ha is walking over to them, smiling warmly.

7. EUGENE: <You – you two know each other?>

8. HA: <Since I was a little girl. Bao and my father were friends.>

PANEL FIVE
Bao looks concerned. Ha has wrapped her arm around Eugene's.

9. BAO: <What are you doing here? I think you're the only woman in this bar who isn't **working**.>

10. HA: <Lieutenant Smith is here most nights. I came looking for him.>

11. BAO: <Why?>

12. HA: <Because I wanted to see my fiancée.>

PANEL SIX
That killed the conversation. Bao stands there, looking at Ha, confused. Eugene grins.

PAGE NINETEEN – SIX PANELS

PANEL ONE
Ha looks at them, realizing she should make her exit.

1. HA: <Well… I will let the two of you speak. It is always good to see you, Bác Nguyễn.>

PANEL TWO
Bao has a sour expression on his face as he watches Ha walk away, towards the bar.

2. BAO: Hmph.

PANEL THREE
Eugene looks at Bao, enjoying the older man's discomfort a bit more than he should.

3. EUGENE: <Something on your mind, Bao?>

4. BAO: <It is not my concern.>

PANEL FOUR
Eugene is motioning towards the bar, hoping to smooth things over.

5. EUGENE: <Listen -- have a beer with us, okay? The investigation is clearly done for the night. And-->

PANEL FIVE
Bao is pointing at Eugene, lecturing him, essentially.

7. BAO: <And tomorrow, the Tet celebration begins. But there is no celebrating for us. Not until this is done.>

8. EUGENE: <You think you need to remind me of that, Bao?>

PANEL SIX
Bao starts walking away, leaving the bar.

9. BAO: <Go drink your beer.>

<u>PAGE TWENTY – SEVEN PANELS</u>

PANEL ONE
A wider shot of the bar. It's later, and the place it noticeably less crowded.

PANEL TWO
Eugene and Ha sit at the bar. There's a beer in front of him, and a couple of empties.

1. EUGENE: <Anyway. It's just… it's been a hell of a day. Trying to keep up with that guy. And with what happened to Chip. It's…>

2. EUGENE: <A hell of a day.>

3. HA: <I'm sorry about your friend.>

4. EUGENE: <Don't… thank you, but don't worry about it. He wasn't the first friend I've lost in this war.>

PANEL THREE
Ha puts a hand on Eugene's arm. He looks tense. Bao has put him on edge, and he takes it out a bit on Ha.

5. EUGENE: <I've gotten used to it.>

6. HA: <No one gets used to it.>

PANEL FOUR
Eugene looks down at his beer.

7. EUGENE: <My God. You can be so naïve sometimes.>

PANEL FIVE
Ha stares at Eugene, angry. He keeps drinking, oblivious.

PANEL SIX
Ha storms off, towards the door.

PANEL SEVEN
Eugene looks after her, confused.

PAGE TWENTY-ONE – FIVE PANELS

PANEL ONE
Ha is storming out of the bar, and on to the city street. Eugene is following, several steps behind her.

1. EUGENE: <Ha! Ha, what are you-->

PANEL TWO
She's spun around, and is facing him.

2. HA: <Do you know what this war has done to my family? Do you know how many people **I've** lost? >

3. HA: <No. You don't. Because you've never asked. And that's fine, Eugene. That's **fine**.>

PANEL THREE
Close on Ha, angry.

4. HA: <But I am **not** naïve.>

PANEL FOUR
On Eugene, stunned.

5. EUGENE: <Well...>

6. EUGENE: < Now I know.>

PANEL FIVE
Ha's expression softens as Eugene speaks to her, both of them happy to smooth things over.

7. EUGENE: <Look, I'll… I'll come by tomorrow. We can watch the fireworks together.>

8. HA: …

9. HA: <I'd like that.>

<u>PAGE TWENTY-TWO – FIVE PANELS</u>

PANEL ONE
Eugene is in his room in the MACV compound. He's sitting at a small table, barefoot. Notes, documents and photographs are spread across the table, lit by a small lamp. In the background we see bunk beds, and two Marines – other junior officers who are his roommates -- sleeping away while Eugene works.

1. CAPTION: Chip was a friend. Not the closest one I'd ever had… but a friend.

PANEL TWO
Eugene is holding the crime scene photos in his hand, looking down at them.

2. CAPTION: I wanted to mourn for him. Or at least **<u>miss</u>** him.

PANEL THREE
Eugene looks out a window – frustrated.

3. CAPTION: But instead, his death felt like an **<u>obstacle</u>**.

4. CAPTION: It made no logical sense. But solving his murder felt like it would bring me one step closer to leaving this world behind.

PANEL FOUR
Eugene is pulling on his shoes.

5. CAPTION: One step closer to beginning my **<u>real</u>** life with Ha. Back home. Where everyone is rich and happy. And there's very little pain.

6. CAPTION: And so I resented him. I was ready for that life to begin.

PANEL FIVE
And stepping outside, into the night air.

7. CAPTION: But it was already over.

<u>PAGE TWENTY-THREE – FIVE PANELS</u>

PANEL ONE
Establishing shot of an NVA Battalion outside the city – creeping through the jungle. The soldiers look grim, a few look a little nervous/scared, as you would expect. The main thing is to make them look like soldiers, not a monolithic killing force. Also, young as hell.

PANEL TWO
Close on a commander, who holds up one hand, bringing the soldiers to a halt.

PANEL THREE
Next to the commander, an individual NVA soldier is loading flares into a signal gun (realistically, it'd already be loaded up. But, drama?).

PANEL FOUR
The commander turns to the soldier.

1. COMMANDER: Đi đi.

PANEL FIVE
The NVA soldier holds the signal gun above his head, firing off a flare. A bright-red flame is shooting out of the gun.

PAGE TWENTY-FOUR – TWO PANELS

PANEL ONE
Very close to a splash page. A shot of the night sky above Hue. A lone signal flare lights up the sky. I imagine this page being remarkably stark – mostly empty space.

PANEL TWO
On Eugene, standing outside. He's looking up at the sky – his face bathed in red.

1. CAPTION: Everything was over.

END ISSUE ONE